



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

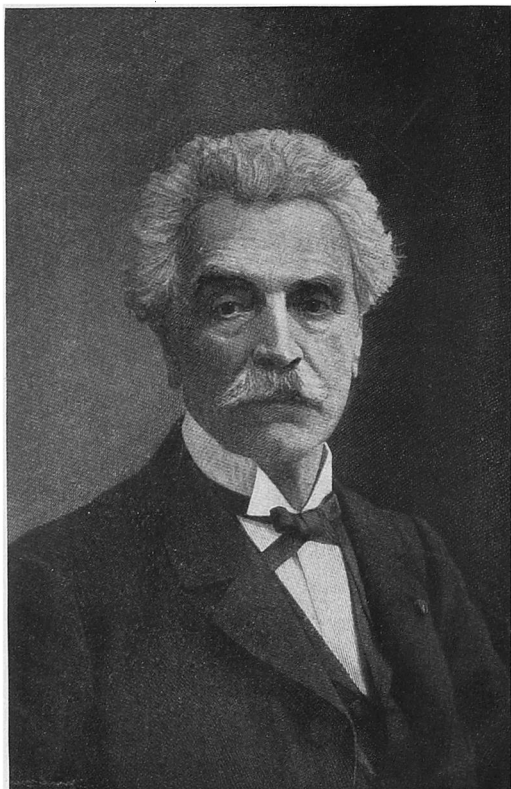
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE PASSING OF JEAN LÉON GÉRÔME

In the death of Jean Léon Gérôme last January the art world of Paris lost one of its most conspicuous, and one would not err in saying its most celebrated, figures. For almost three score years—he died at the age of eighty—he was prominently before the public. He was certainly one among the best known half-dozen artists of France, if not, as some would aver, of the world. Nor was there one whose career was more uniformly brilliant and successful. It was in 1847

that he made his début in the Salon. He was then only about twenty-three years old. Horace Vernet at that time was the idol of one school of art, the bourgeois. Delacroix and Couture were worshiped by another school, the romantic. The masterpieces of these artists were displayed at the Salon of 1847, when Gérôme appeared as a new star in France's galaxy of artists.

And yet popular as the painter became, great as his repute grew throughout the world, and vast as was his influence on his host of disciples, it is unquestionably true that Gérôme is destined to go down to posterity as a second-



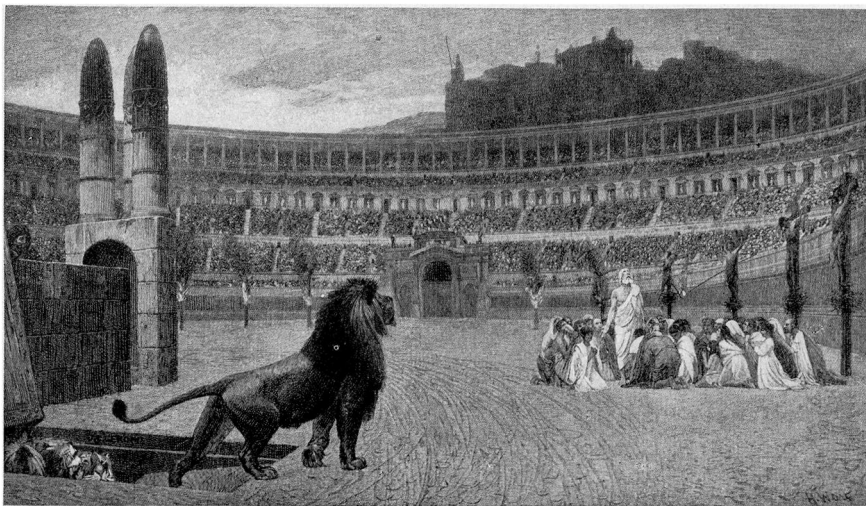
J. L. GÉRÔME—WOOD-CUT
By Henry Wolf

rate master. A couple of decades ago he doubtless would have been accorded a higher rank. But tastes and ideals change, and the tastes and ideals of to-day are not those of the time when Gérôme was at



THE END OF THE SEANCE
By Jean Léon Gérôme

the height of his fame. We have grown to love and demand a different type of picture than he produced—something less formal, less theatrical; something closer to the common life, more replete with feeling, more instinct with the verity that is not of mathematics. Consequently, while collectors and institutions keep and

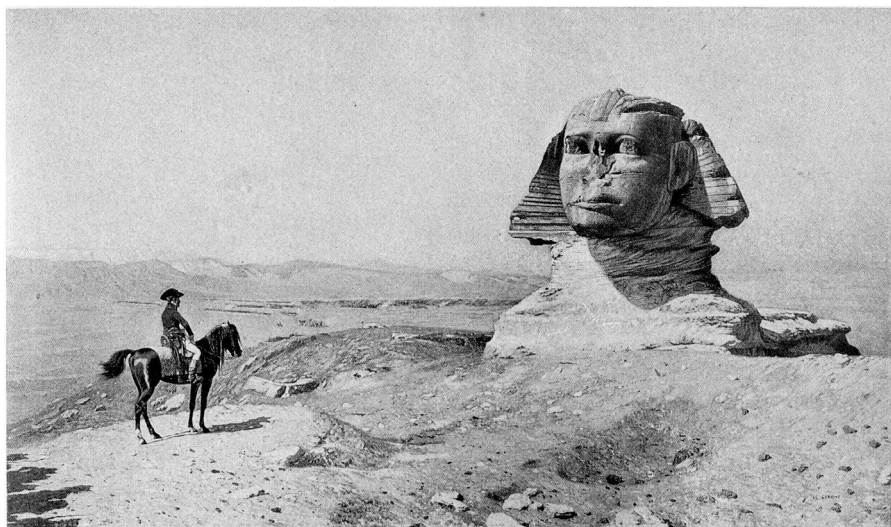


THE LAST PRAYER—WOOD-CUT AFTER GÉRÔME
By Henry Wolf

glory in his creations, the well-informed art public has lost much of its esteem, and the press notices that followed his death were singularly shorn of enthusiasm.

As a matter of fact, while his work is the quintessence of refinement as regards execution, he was always pre-eminently a painter for the multitude. There was a heroic quality to much that he did which made his work popular with the masses—as well as with the art enthusiasts—who saw the inner strength of his figures. No better picture of gladiatorial struggles was given to the art world in the nineteenth century than Gérôme's "Gladiators Before Cæsar," which was first exhibited in 1859. Its companion picture, "Pollice Verso," equally striking and equally popular, was first exhibited in 1873, followed by the statuary reproduction of the central figures in 1878. Serene and confident that his art was sufficient for modeling as well as for coloring and drawing, Gérôme a quarter century ago added to his triumphs by sculpturing the central figures of "Pollice Verso," a gladiator standing over his conquered antagonist, awaiting the signal of the Vestal Virgins, the thumb turned down, which was, according to a supposition now known to be unfounded, the death-sign in the arena.

The type of Gérôme's art is thus most characteristically represented in such pictures as "The Gladiators," "The Bull Fight," "Cæsar Dead," and the "Door of the Mosque." But the range of his versatility is likewise shown in his "Leaving the Masked Ball," "Jerusalem," "The Call to Prayer," and "Anacreon, Bacchus, and



BONAPARTE BEFORE THE SPHINX

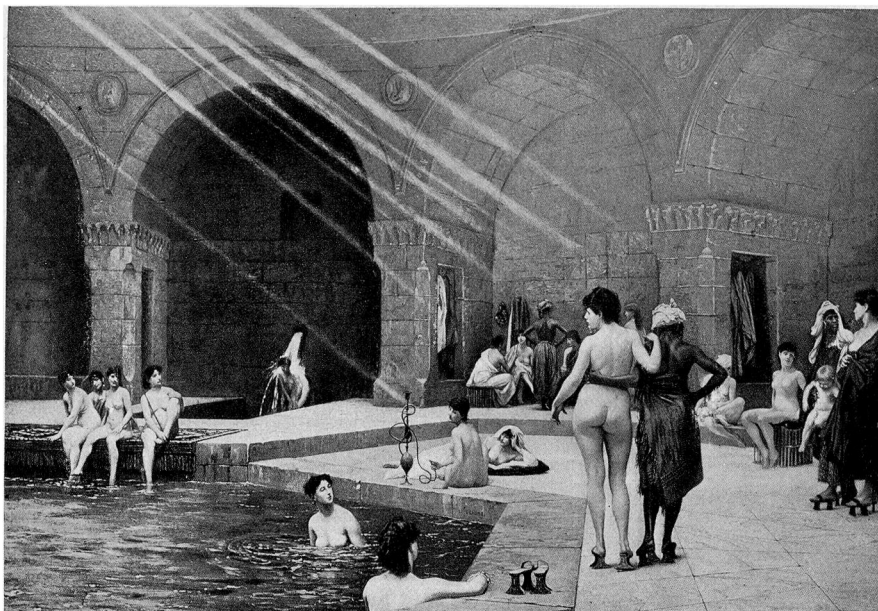
By Jean Léon Gérôme

Love." The study which critics believe marked the high water level of his talent as a master of historical *genre* is his "Son Eminence Grise," which at the sale of the collection of S. D. Warren of Boston, in New York, was bid in by S. P. Avery for the Boston Museum at \$16,000. The scene shows the courtiers of Louis XVI. cringing before the Capuchin friar Joseph as he descends and they ascend the grand stairway. Others of his works are scattered through the private and public galleries in this country.

Among his works may be mentioned: "The Death of Cæsar," purchased by the late John Tyler Johnson, and sold in New York as part of his collection in 1876; "Une Collaboration," which once belonged to the late A. T. Stewart; "A Bashi Bazouk" and "The Call to Prayer," sold also in the Johnston collection, the former for \$1,200 and the latter for \$4,000; his "Cæsar Dead," already referred to in the Corcoran Art Gallery in Washington; "An Arab on Horseback and Two Boys Drinking at a Fountain," which at the Latham sale in New York in 1878 commanded a bid of \$5,500; "Diogenes," purchased for the Walters Gallery in Baltimore; "The Bull Fighter" and "The Guard of Louis XIV.," purchased for R. T. Butler of New York; "Anacreon, with Bacchus and Cupid," 1848, exhibited in the Toulouse Museum; "Russian Concert" and "Age of Augustus," in the Amiens Museum; "Abyssinian Chief," "Sheik at Devotions," in the Wolfe collection, Metropolitan Museum, New York; "Louis XIV. and the Grande Conde," in the collection of Mrs. William H. Vanderbilt, New York; "Duel After the Mas-

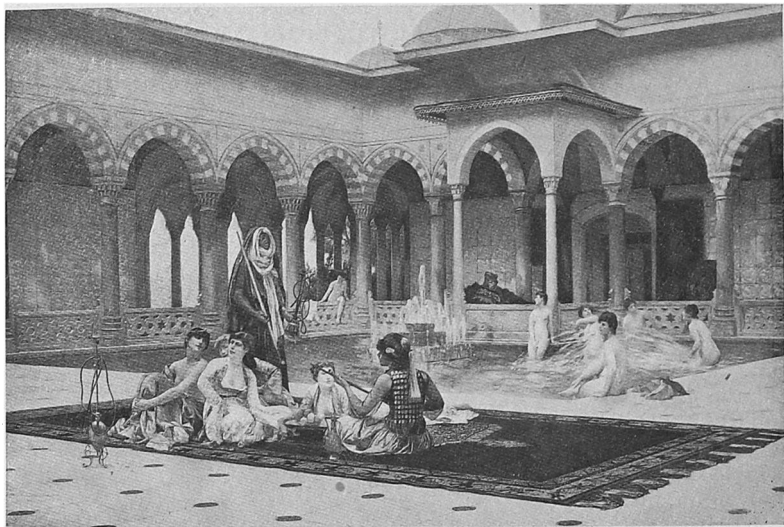
querade," in the Walter's Gallery, Baltimore; "The Virgin," the "Infant Jesus," and "St. John"; "Bacchus and Cupid," "A Greek Interior," "The Frieze" of the vase commemorative of the great exhibition held in London in 1851; the "Birth of Jesus Christ," "Rembrandt," a "Portrait of Rachel," "The Plague at Marseilles," "The Death of St. Jerome," "Lioness Meeting a Jaguar," and "Rex Tibicen." To these may be added many classical and Eastern subjects, especially "Cæsar and Cleopatra," "The Slave Market of Cairo," "Promenade of the Harem," and pictures of Arab and Egyptian life too numerous to mention.

These titles tell their own story. They are pictures that have a feature dear rather to the sensation-loving than the nature-loving public. They are epic rather than pastoral, savoring more of the pomp and power of man than of the beauties and mysteries of the world. Hence one of the prime elements of their popularity. Though one of the most unpretentious and companionable of men, there was an element of the theatrical in his art, and theatricals always appeal to the masses. Again, he was an Orientalist, if not by birth at least by predilection, and in his selection of Eastern themes he found another element of popularity. Unique scenes from other climes, great stories from history told in line and color—these were his stock in trade and they found an appreciative public.

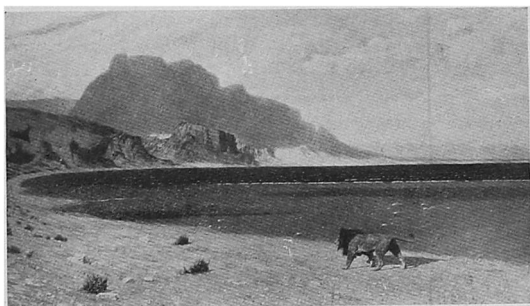


GRAND BATH AT BROUSSA
By Jean Léon Gérôme

Skilful, however, as he was in his choice of subjects to catch the popular eye, the man's very precision, nicety of finish, and bloodless calculation robbed his work of much of its force, and left it rather a brilliant bit of execution than a canvas to woo or move. "Gérôme, in spite of his supreme ability in his own line, is too deliberate a painter," said M. H. Spielmann lately, "too preoccupied with his subject, too cold in his admirable arrangements, and is hardly likely to be awarded a place among the Immortals. He had power and many of the higher virtues of the painter, but passion he had not; nor had he that quality of the great colorist which will make his name endure except in the second rank. His services to art were immense, not only as a painter who improved vastly on the teaching of Delaroche, but as a teacher who had a great influence over the minds as well as the affection of his pupils of the Beaux-Arts; not only controlling them as few other professors had done, but impressing upon them the futility of seeking to substitute a false and cheap impressionism for sound knowledge and cultivated power. His landscape backgrounds are generally good, his animals are well studied, his design is excellent, his drawing unimpeachable, his manner elegant and dignified. For these reasons he was selected for election as an Honorary Foreign Academician of Burlington House, for his is a style of art that above all others is useful for academic training and example."



THE TERRACE OF THE SERAGLIO
By Jean Léon Gérôme



QUERENS QUEM DEVORET
By Jean Léon Gérôme

him in the dust of human sympathy, what a record he might have left. He was sympathetic until the palette commenced to drip the paint. 'Drip the paint?'—never. The floor of his studio was as polished as the ivory finish on the skin of his figures. He flushed with sympathy for his hard-working students, and made them love him. He was as cold as the silver statue of Phryne, the product of his perfected skill, when art kept him company.

"The 'Death of Cæsar' was nearly a great picture. In thought and story magnificent; in technique less perfectly cold than many other works. His 'Forty Centuries Look Down Upon Him' would have been magnificent, had he not so disgustingly belittled it by painting every pebble in the desert sands and every crack in the ancient stone god called the Sphinx. The idea of a little Napoleon, on horseback, posing in the solitude of his own dignity and the loneliness of the expanse of all Egypt's desert, the silent, solemn Sphinx looking down on his minuteness; this thought was noble. But who



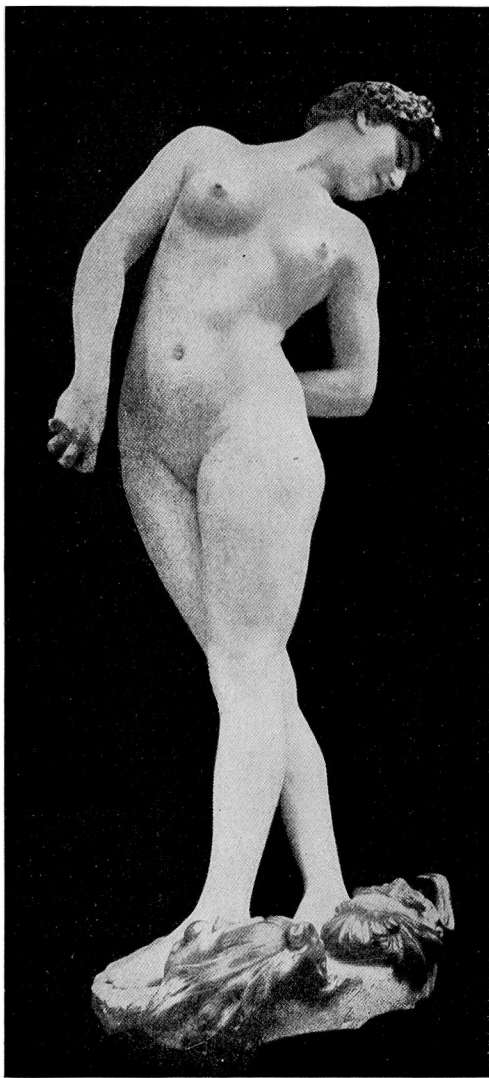
THE PYRRHIC DANCE
By Jean Léon Gérôme

In accord with this is the judgment of another student of his work, J. W. Pattison. "His perfection," says he, "was its own bane. Exactness was his failing. He sinned in being sinless. If something could have upset his balance, rolled

could dwell on all that until he had amused himself for a half-hour wondering how the artist could paint details so beautifully and with so much hard, hard, hard, and harder finish. His values were perfect. So correct were they that the desert laid itself out in far-reaching flatness until it outran the atmosphere. Doubtless the land of Egypt is dry. Whatever else, Gérôme painted it so.

"He did an immense amount of good to American art, because of the severity and exactness of the training given numberless pupils. Fortunately, few of them follow his method of painting. Gérôme never could paint a vibrating gray. In his best works the gray tones are mud. Knowing this, he felt obliged to introduce colored tiles and painted windows, richly variegated carpets, coats of green, pink, blue, and purple, banners in pure pigment and endless fripperies and cravats. His sculpture of a nude figure was very correct and refined. But when a military hero grew under his modeling tool, all became involved in trappings, buckles, braids, and baubles, the monumental sense all smothered in perfections which had no possible use, except to astonish the country visitors."

Gérôme was scarcely less sensitive to criticism than Whistler—he regarded art critics as a bane—but still he was perfectly conscious of his own shortcomings, and was frank to avow them. "My 'Anac-



JOUEUSE DE BOULES

By Jean Léon Gérôme

reon,'” he said on one occasion, “though not badly conceived, was very dry and badly composed; and my ‘Virgin,’ which I sent in at the same time, was flat and poor. With those two pictures that year I made a natural and a thorough and well-deserved fiasco. My chief faults, you see, have always been hardness and dryness. I have always been trying to conquer them, but down to this very day I have not succeeded. People say my flesh is bad and dry and unflesh-like. It’s quite true. I never could learn how to paint flesh properly. That’s why I’ve painted so many pictures of the nude, bath pictures and so on—‘Phryne Before her Judges,’ ‘The Moorish Bath,’ ‘The Toilette at the Bath,’ and the rest—and each time I have hoped for victory; but no.’”

The supreme weakness of Gérôme was part and parcel of his theory of art. This he himself clearly set forth a year or two ago in a magazine article, which has, since his death, been carefully analyzed by a writer in the New York Sun. What was his point of view? says this critic, and he proceeds to answer in terms the substance of which is worth transcription. In the eyes of a sympathetic disciple it appears to have been sincerity. “Truth,” said M. André Castaigne, “is the one word that best sums up the essential attribute of his character.” But seeing that the precise quality of that attribute has never been settled since Pilate left the judgment hall, we must inquire more closely into his personal interpretation of the word “truth,” if we would acquire a fair idea of his character. Fortunately, Gérôme explained it himself in terms sufficiently definite. “The fact is,” he said, “that truth is the one thing truly good and beautiful; and to render it effectively *the surest means are those of mathematical accuracy.*” In illustration of this belief he quoted the case of Rude, the sculptor, showing that his merit depended upon his acquaintance with Monge, the mathematician. It was Monge who advised Rude to buy a pair of compasses in order “to reproduce actual nature” with precision; “and it was from that moment,” added Gérôme, “that Rude became the great sculptor that we know.”

With this definite view of the painter’s profession, the work of many whom the world regards as artists was clearly irreconcilable. Thus Donatello was virtually declared a charlatan: “it is saddening,” wrote Gérôme, “to note that the false opinions of a few incompetent critics have prevailed over good sense and sane criticism.” Michael Angelo set a “detestable example,” Rodin was incompetent, Daumier absurdly overrated, Millet “lacking in artistic probity,” dealing in “a style relatively easy,” and so forth. The only “serious and durable work” was based on “mathematical accuracy.”

In a word, Gérôme was a realist of the school of his master Delacroix: his “realism” was of the kind that Delacroix defined as “antipodal to art.” He must have held in his mind the ideal of a universal art, founded on the common vision, uncolored by the mind

of the observer; an art of exact imitation, without emphasis or elimination, without feeling, without any of the inevitable compromises of individual vision. He conceived painting to be a mechanical process, a process with which the mind was unconcerned, a process to be pursued, if possible, by the eye and hand alone.

His view of "serious" art recalls the observation of Delaroche when Delacroix praised some paintings of Murillo's. Delaroche was willing to let him admire them, "only," said he, "it is not *serious* painting." In the eyes of a painter like Delacroix the ideals of a Gérôme must necessarily seem futile and impossible. "The object of an artist," wrote Delacroix, "is not to make an exact reproduction of things, for he would be stopped at once by the impossibility of such a feat. There are some very common effects which elude painting and which can only be translated by equivalents; it is the mind that we must address, and equivalents are sufficient for that. We must above all things awaken interest. In the presence of the most interesting aspect of nature, who shall say that it is only through what the eye sees that we receive pleasure? A landscape delights us not only by its peculiar charm, but by a thousand particulars that carry the imagination beyond the view itself."

Such opinions would have struck Gérôme as rank heresy. "Would you believe it," he said to one who visited his studio and marveled at his great collection of curiosities, "when I took it into my head to make this statuette of Timur-i-Leng (Tamerlane) . . . I had already in my studio all the elements of his costume, his armor, and even the panoply of his horse. All I had to do was to arrange them." That was all; and having arranged them, the work of art was achieved, as it were, automatically. So, in the main, he was occupied with the reproduction of objects pleasing in themselves, "things you cannot speak ill of," in the contemptuous phrase of Michael Angelo, painted "to deceive the outer vision." Yet at times he made experiments in the dramatic vein and won the admiration of such writers as Hamerton, who, speaking of his "Door of the Mosque," said: "The severed heads lie at the door of the mosque in Cairo, and the sentinel smokes his pipe. A common painter would have given us bystanders with horror on their faces. But in this very coldness there is something fascinating and terrible.

We are reminded again of Delacroix and his comment on Meissonier's "Barricade": "It is horrible in its truth, and though one cannot say that it may not be exact, perhaps it lacks that something which transforms *an odious thing to a thing of art*. I say the same of his studies from nature; they are colder than his composition and drawn with the same pencil as Watteau would have employed in the delineation of his coquettes and pretty peasant figures." And herein Delacroix found a further confirmation of what he believed to be the truth, namely, "that painting consists in something more than pre-

cision and exact delineation of the model." "Many eyes," he observes elsewhere, "are false or listless; they see things literally, but not the beauty that is in them." A truism that needs no proof.

In opposing Delacroix's conception of art to that held by Gérôme



THE GLADIATORS

By Jean Léon Gérôme

I have no wish to interfere with the admirations of those who choose to regard painting as a matter of literal imitation. Only I would point out that there is something illogical in the attitude of those who, professing to hold different opinion, continue to speak of Gérôme as a "great artist" and a "genius."

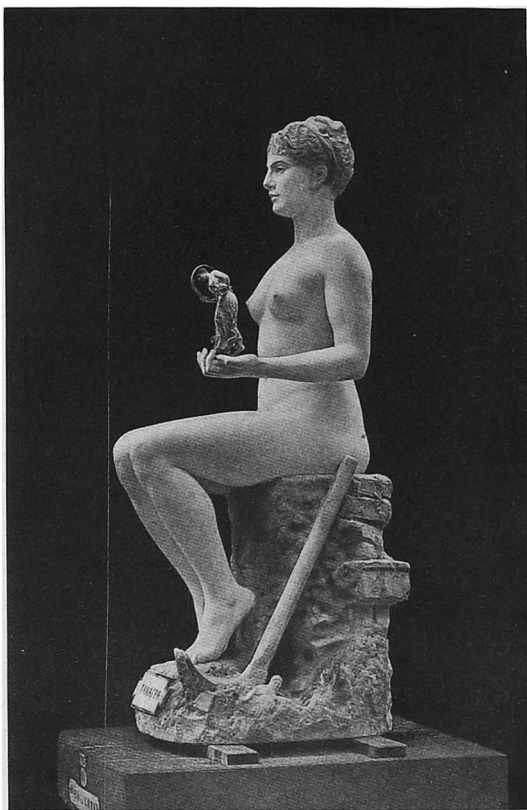
So much has been written of Gérôme's life that the public is scarcely in need of biographical data. A *résumé* of his career, however, may fittingly close this article. He was born at Vesoul, Haute-Saône, where his father followed

the trade of goldsmith, on May 11, 1824, received a classical education, and took an A. B. degree when he was sixteen. The school course included drawing, and in this department the boy won commendation. Chance brought to Vesoul a friend of Gérôme's childhood, Paul Delaroche, who urged the father to send his son to Paris. The father consented, and Gérôme entered Delaroche's studio. This was in 1841. There he remained three years, his comrades being

Damery, Picou, Gobert, and later, Hamon, all of whom remained his friends in after life. Returning from his vacation in the third year of his studies Gérôme learned that his master was about going to Italy, and Gérôme begged to be taken to Rome. Delaroche yielded. In Italy the student's health revived, and he studied hard and made rapid progress. Architecture, landscape, figures, and animals received his attention by turns.

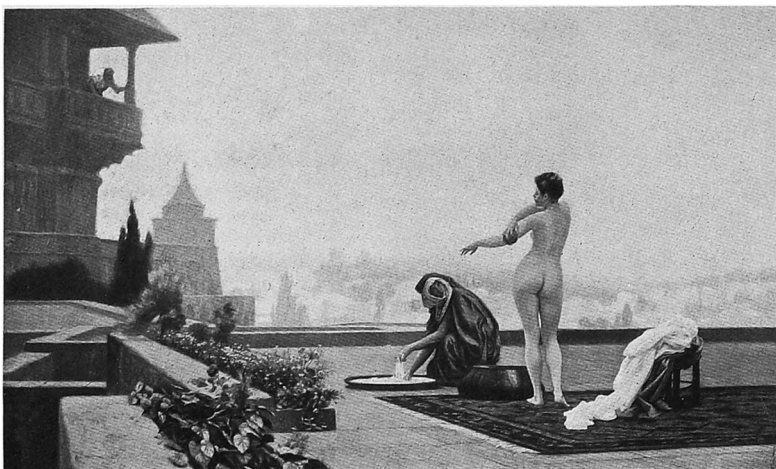
On his return from Italy, Gérôme entered the studio of M. Gleyre, who had succeeded Delaroche. He remained there only three months, and then sought his former master, who employed him to draw the outlines of a large picture, "Charlemagne Crossing the Alps," now at Versailles. It was the desire of Gérôme's family that he should compete for the Prix de Rome. Gérôme pre-

sented himself at the academy, where his sketches gave him a high rank, but his paintings of figures sent him down. It became apparent to the artist that he must study drawing and modeling from the nude figure. With this in mind he executed his first composition, "The Cock Fight." Some persuasion was necessary before he consented to exhibit the painting. His fears proved groundless.



TANAGRA

By Jean Léon Gérôme



BATHSHEBA
By Jean Léon Gérôme

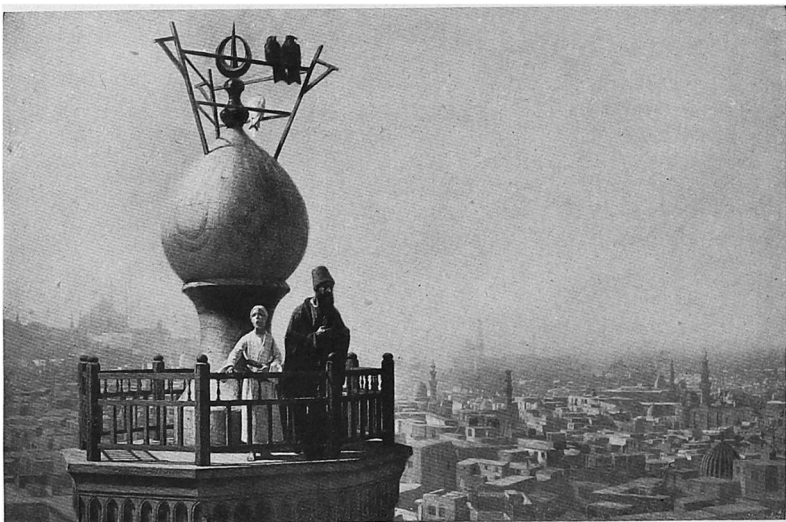
The success was great, despite the bad light in which the picture was hung, and astonished no one more than the painter himself. It now hangs in the Luxembourg Gallery.

Encouraged by his success, Gérôme at once began another work—"Anacreon." It was exhibited in the following year (1848), and was even more successful than its predecessor, for it won the admiration of several artists, who, gathering about him, acknowledged him as their master and the founder of a new school, which was afterward popularly distinguished as the Neo-Greek. Hamon, Picou, Toulmouche, Jobbé-Duval, and others of less renown were members of this group. They lived and worked in common in a wooden house in the Rue de Fleurus, lost in lilacs and climbing roses, and which they called Le Chalet.

In 1854 Gérôme set out for Moscow, with his friend Got, of the Comédie Française. While on the road they changed their course for Constantinople by way of the Danube. M. Timbal relates in the Gazette des Beaux Arts that Gérôme's first sketch in the East was a Cossack military band rehearsing a battle march. The finished painting was exhibited in 1855, with "The Augustan Age." The journey through Moldavia was rather a sight-seeing than an artistic course of travel. Some time in 1859 Gérôme presented himself at the academy, but M. Hesse being preferred Gérôme accepted a professorship in the School of Fine Arts, which he retained until 1865, when, a vacancy occurring at the academy, he again offered himself,

and was elected. He then made a long tour through Judea, Egypt, and Syria, and another through Arabia Petrea. On his return he exhibited two pictures of utterly distinct character—"The Death of Marshal Ney" and "Golgotha." Each was the cause of special annoyance to the artist. The superintendent of fine arts begged him to withdraw the former. Gérôme refused. The government compromised by hanging the picture in a corner. That course did not prevent a storm of criticism, and there was a duel with the Prince of Moskowa, son of Marshal Ney. "Golgotha" created a sensation in consequence of the painter's treatment of the subject. The Saviour and the thieves are not seen, but on the rocks in the Place of Skulls appear the shadows of three crosses with men nailed to them.

The list of Gérôme's paintings that followed during his years of activity is too long to quote entire. Emile Bergerat divides them into three groups—antique, Oriental, and fantastic; but one gathers from these titles no idea of the variety of subjects which Gérôme treated. In those classed as fantastic the artist's imagination has been allowed freer play than in the productions belonging to the other groups. The paintings whose subjects are borrowed from modern history, such as "The Royal Flute Player" and "Molière and Corneille in Collaboration," are, by M. Bergerat's method, distinguished as fantastic. The Oriental studies outnumber all the others.



THE MUEZZIN AT NIGHT
By Jean Léon Gérôme

In 1865 Gérôme revived the polychrome in statuary. His Anacreon, figures of Tanagra, Pygmalion, and Galatea, a green and pink bust of Sarah Bernhardt, showing the shivering nervous contraction of the tragedienne's teeth and chin; Bacchante, girl painting statuettes, gold equestrian statuettes of Washington, Lafayette, marble statue of the "Woman Playing the Grecian Game of Balls," large bronze Napoleonic Eagle with a broken wing, executed in honor of the French dead, all furnish irrefutable evidence of Gérôme's genius. In the opinion of many his fame rests most surely on his sculpture.

Gérôme obtained a third-class medal in 1847, two second-class medals in 1848 and 1855, and other medals innumerable at more recent dates. He received the decoration of the Legion of Honor in November, 1855, the Order of the Red Eagle in 1869, and was appointed a commander in the Legion of Honor in February, 1878. He was either an active or honorary member of almost every prominent society of artists throughout the world, and his paintings can be found in every civilized land.

R. W. GLESSNER.



THE COCK FIGHT
By Jean Léon Gérôme

CURRENT NOTES ON ART SALES

One of the finest displays of Japanese and Chinese art products ever offered to the public will be opened at the American Art Galleries, 6 East Twenty-second Street, New York, on April 18, and will continue on free view till April 24.

These works are part of the magnificent private collection of Mr. Henry Deakin, of Chicago, who is widely known as one of the most discriminating connoisseurs in Oriental art in this country. The collection in its entirety represents the gradual acquisition of over a quarter of a century, and the quality of the pieces attest the taste, the fine sense of beauty, and the wise selective judgment of the collector. Mr. Deakin lived for a decade or more in Japan. He became an enthusiast as regards the work of the native artists, and what is more to the point, perhaps, from the standpoint of a collector, he had access to the best sources of supply

of costly wares, carvings, prints, and so forth. Being himself an expert in such works, and having the confidence and friendly assistance of native dealers, he began in Yokohama a collection that he has constantly added to by judicious importations since his return to this country. The result is that his aggregation of treasures has few equals in America in private hands, or even in public institutions. The portion of the collection to be shown at the American



PYGMALION AND GALATEA
By Jean Léon Gérôme

Art Galleries, for instance, is rich in rare old color prints by the most noted artists of Japan, six hundred or more from the total number owned by Mr. Deakin being selected for display. Too much cannot be said of these unique specimens of Japanese block printing.



GATE OF BAB-EL-ZOUEL
By Jean Léon Gérôme

glass, and amber; velvets, silks, and embroideries of Oriental make; antique bronzes; magnificent hand-carved silver ware; ivories and wood-carvings; rare enamels and gems of every class that are sought for and prized by lovers of old Japanese and Chinese art. In addition to these articles of vertu, the collection contains a large assortment of antique and modern jewelry utterly unlike the product of Occidental make, and many choice water-colors by the most eminent

As every student of Oriental art knows, there is a vast difference between the earlier examples of this work, with their wonderful harmonies of soft tones, and the later specimens in which, as if to cater to a crude Occidental taste, the Japanese artists adopted harsh or glaring colors. There are in Mr. Deakin's collection prints of all periods, but those of finer quality and superior value are predominant. The display will also comprise exceedingly fine specimens of Japanese pottery by the old masters, jades and rock crystals; exquisite Chinese snuff-bottles of jade, crystal, agate, cameo,

Japanese artists, such as Ikko, Ozawa, Miyaki, Banka, and Bunsai. One hand-wrought silver punch-set (reproduced here from a former issue of *BRUSH AND PENCIL*) has probably not its equal in the United States; and many of the vases could not be duplicated in the collections in our public institutions. Mr. Deakin will probably later make a display of the balance of his collection.

The sale of the pictures belonging to Edmund Brandus, recently held in New York, realized a total of \$205,135. Sixty-seven pictures were sold the first night for a total of \$22,790. Felix Ziem's "Constantinople," a painting finer than his usual vein of Venetian subjects, brought the highest price of the lot. Eugene Glaënzer got it for \$2,660 after a spirited contest. Mr. Glaënzer was one of the heaviest buyers of the session. He paid \$650 for Fran-

cais's "Lac Nemi," \$250 for Van Marcke's "Apple Tree in Blossom," and \$300 for Veyrassat's "Rustic Life." Other pictures, their purchasers, and the prices were: Coques's "Artist in His Studio," John Fenning, \$400; Van Der Helst's "Portrait," John Stevenson, Jr., \$430; Sanchez-Perrier's "Autumn," John W. Herbert, \$360; Raoux's "Mlle. Dumesnil," William Barbour, \$550; Rigaud's "Mlle. de Nantes," same buyer, \$750; Côtés's "Lady Ashburton," L. A. Lanthier, \$575; Rosa Bonheur's "Sheep,"



THE ROSE
By Jean Léon Gérôme



STUDY IN CRAYON
By Jean Léon Gérôme

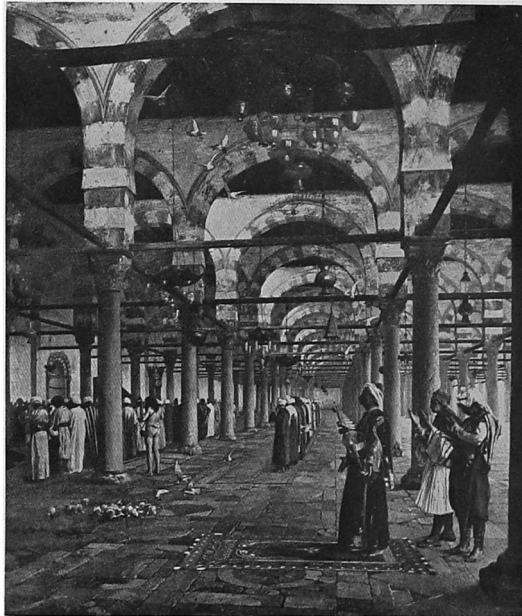
was \$50,725. Eight of the sixty-five pictures sold were bought by Eugene Bocande at a cost of \$14,716. He paid \$3,900, the high price of the evening, for Constant Troyon's "The Farm." Some of the other important sales are: "A Music Lesson," Cesar Detti, Mr. Brocande, \$500; "Marie, Duchess de la Tremoinele," Robert Tournieres, L. A. Lauther, \$640; "The Milkmaid," Jules Dupré, John Fenning, \$600; "Marquis de Monte Cuculi," Franz Pourbus, L. A. Lauther, \$710; "Girl With Nest," John Hoppner, R.A., R. Fulton Cutting, \$760; "The Duchess of Buckingham," Daniel Mytens, W. C. Crawford, \$540; "Battle of Rephidim," Nicolas Pousin, John Fenning, \$445; "James I. of England," Franz Fourbus, R. Fulton Cutting, \$550; "Mme.

Henry Smith, \$350; Mignard's "Mlle. De La Sabliere," S. M. Lefevre, agent, \$880; Dupré's "Country Scene," Allen Lewisohn, \$420; Troyon's "Red Cow," E. Winter, \$725; Opie's "Young Girl," L. A. Lanthier, \$375; Rosa Bonheur's "White Horse," John Stevenson, Jr., \$500; Diaz's "Forest of Fontainebleau," L. W. Ziegler, \$1,400; and Perret's "At the Farm," John Stevenson, Jr., \$925. The second evening's sale brought proceeds nearly twice as large as on the preceding night. The total



STUDY IN CRAYON
By Jean Léon Gérôme

d'Épinay," Robert Tournieres, name not given, \$440; "In the Fields of Barbizon," Aime Perret, Emerson McMillin, \$750; "Portrait of a Child," J. G. Cuyp, L. A. Lauther, \$700; "The Bird Charmer in the Gardens of the Tuileries," Basil Lemeunier, E. C. Eldridge, \$640; "Amedie, Duc de Savoie," Bronzino, C. W. Crawford, \$440; "Encampment of a Caravan," Eugene Fromentin, E. Winter, \$760; "La Marquise de Mezieres," Sabille-Guiard, William Barbour, \$610; "La Revell de L'Amour," E. Bisson, E. Frischoff, \$770; "Venice," Felix Ziem, Ernest Longfellow, \$750; "Mademoiselle de la Valliere," Charles Lebrun, L. A. Lauther, \$400; "Marine," Jules Dupré, E. Winter, \$600; "Country Road," Jean Charles Cazin, E. Wassermann, \$775; "Lady Cauldwell," Francis Cotes, William Barbour, \$680; "River and Landscape," Charles François Daubigny, E. Winter, \$550; "Mme. de la Briffe," Hyacinthe Rigaud, L. A. Lauther, \$400. The highest individual price of the last night was \$8,400, paid by John Fenning for Diaz's "Forest of Fontainebleau," a picture by no means of the artist's highest quality. The picture that caused the most spirited bidding was Van Loo's "Portrait of La Duchesse De Chatres," which started at \$200 and went up slowly, the contest for it lying between Samuel Untermyer and a woman. Mr. Untermyer finally got it for \$2,225. Some of the more important pictures sold, their buyers, and the prices are: Largilliere's "Mme. De La Housset," Mrs. Barbour, \$1,250; Pourbous's "Elizabeth of Austria," L. A. Lanthier, \$1,200; Thaulow's



PRAYER IN A MOSQUE
By Jean Léon Gérôme



THE FLIGHT INTO EGYPT
By Jean Léon Gérôme

"Abbeville," in Winter," Joseph Walther, \$1,000; Pourbous's "Marie de Medicis," E. Fischhoff, \$1,800; Gérôme's "Louis XIV. in the Park of Versailles," George W. West, \$3,600; Dupré's "Sunset," Ambrose Williams, \$4,225; Fromentin's "Centaurs and Centauresses," John Fenning, \$4,500; De Largilliere's "Portrait of a Lady," George W. West, \$4,800; Meissonier's "Waiting," John Fenning, \$3,400; Van Marcke's "White

and Brown Cow," Edward L. Seip, \$7,900; Guardi's "Venice," E. Fischhoff, \$3,200; Van Ravesteyn's "Portrait of a Noble Lady," George W. West, \$4,200. Jacquet's "La Pavane," from the Mme. Humbert collection, was bought by J. Thornton for \$5,425; Rosa Bonheur's "Lioness," E. S. Nash, \$2,450; Commere's "Juliette," L. Blanchard, \$1,200; Sir Peter Lely's "Jeanne Lopez de Toledo," E. S. Nash, \$2,050; Thaulow's "River Arques," Louis Bamberger, \$1,100; Jacque's "Return of the Flock," \$3,500; Daubigny's "Landscape and River," L. Blanchard, \$3,350; Isabey's "Visit to the Ancestors," George W. West, \$4,800; Bol's "Portrait of a Lady," George W. West, \$4,400; Corot's "Italian Mandolin Player," R. L. Langsmith, \$2,350; Ziem's "Market Place of Venice," R. L. Tripp, \$2,725; Corot's "La Colline," C. W. Russell, \$2,700; Meissonier's "Rembrandt in His Studio," E. Fischhoff, \$3,425; Corot's "The Ruins," Edward L. Seip, \$1,250; Roybet's "A Connoisseur," M. A. Rathgen, \$1,600; Flinck's "Portrait of a Lady," David S. Bond, \$1,300; Diaz's "Turkish Scene," J. W. Lamb, \$1,600; Thaulow's "Winter in Norway," \$1,150; Corot's "Ville D'Auray," Ambrose Williams, \$3,675; Diaz's "Turkish

Women and Children," Edward L. Seip, \$4,450; Perret's "Waiting for the Boat," W. B. Strang, \$1,850; Rosa Bonheur's "Team of Oxen," R. L. Tripp, \$2,525; Ziem's "Venice," Edward O'Reilly, agent, \$1,400; Elizabeth Gardiner's "Faithful Guardian," \$1,610; and Daubigny's "Country Road," Ambrose Williams, \$1,425.

✱ The two nights' sale of paintings by American artists recently held at the Fifth Avenue Art Galleries, New York, by William Clausen, realized a total of \$18,332.50. A Dutch landscape by Bogert brought the highest price of any of the sixty-five canvases sold the first night. These represent the first installment of a total number of 128 oil-paintings and pastels, including works by the elder Inness, Blakelock, and Homer D. Martin. The Bogert landscape was sold for \$525 to Charles Patterson, who frequently appears as a purchaser of paintings and art objects for the collection of George A. Hearn. Of the two Inness paintings sold, one, a characteristic "Twilight," was bought for \$400 by Dr. T. Buckley; the other, an evening scene near Montclair, was sold for \$270 to S. A. Cunningham. Among the sales were the following: "Hills Near Westchester," Homer D. Martin, Charles Conway, \$400; "On the French Coast," Homer D. Martin, Joseph B. Bloomingdale, \$190; "Moonlight," Ralph A. Blakelock, T. A. Cunningham, \$170; "Symphony," Ralph A. Blakelock, F. J. Ahrend, \$150; "Wood Interior," Ralph A. Blakelock, J. V. Seligman, \$115; "Grand Canal, Venice," W. Gedney Bunce, Joseph B. Bloomingdale, \$200; "Summer Time," Arthur Parton, W. Sternberg, \$140; "The Old Homestead," Arthur



CHRIST ENTERING JERUSALEM
By Jean Léon Gérôme

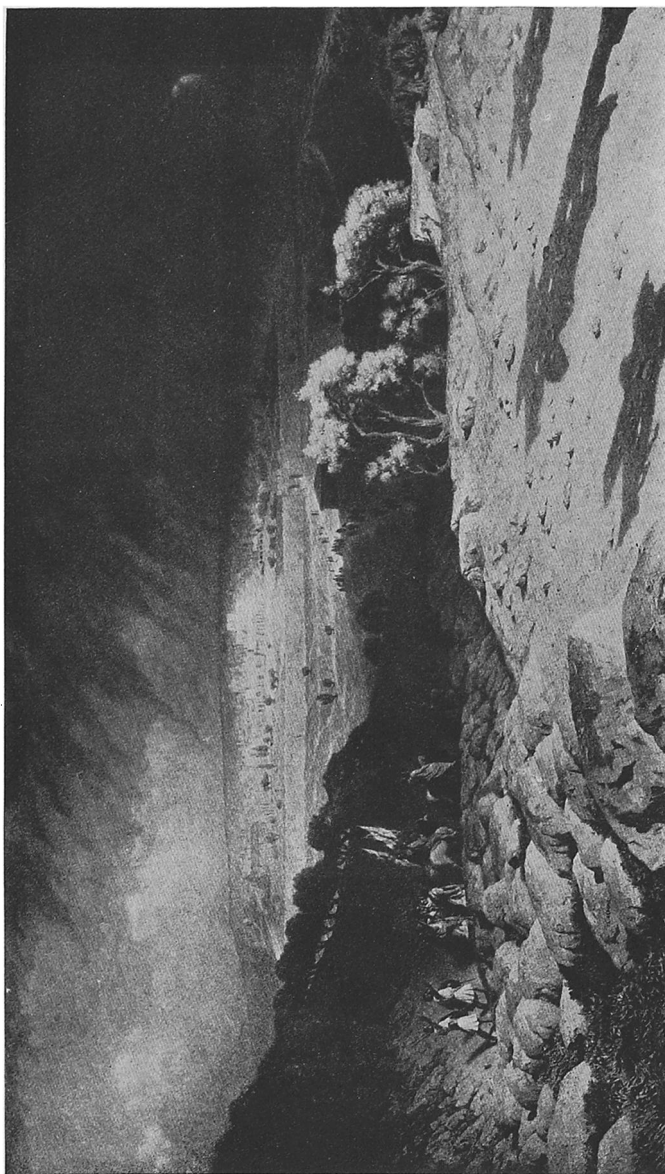
Parton, Louis E. Pierson, \$100; "The Trout Stream," Arthur Parton, G. W. Sickles, \$120; "On the Passaic," Julian Rix, Hugh Hamilton, \$330; "Near Greenwood Lake," Julian Rix, Dr. T. Buckley, \$160; "A Modern Cinderella," William Hart, T. Hurd, \$200; "Passing Storm," Bruce Crane, Albert O. Cheney, \$235; "On the River Scheldt," George H. McCord, F. J. Ahrend, \$155;



BELLONA

By Jean Léon Gérôme

"Sunset on the Hudson," George H. McCord, J. D. Sullivan, \$105; "Sunset," George H. McCord, W. B. Strang, \$125; "Early Autumn," Louis Paul Dessar, J. C. Boland, \$150; "Near Westhampton," Frederick W. Kost, C. E. West, \$180; "Pelham Marshes," Edward Gay, J. F. Ahrend, \$140. At the final session of the sale \$10,970 was realized for sixty-six canvases. Homer D. Martin's "Drifting Mist" was the picture that was considered the most valuable from the viewpoint of cost by the bidders, T. E. H. Curtis of Plainfield, New Jersey, paying \$1,060 for it. Mrs. Harriet A. Curtis bought nine pictures: Robert C. Minor's "Twilight" for \$315, W. L. Sonntag's "Peekskill Valley" for \$90, Homer D. Martin's "On Lake Ontario" for \$195, Wyant's "Landscape" for \$165, Blakelock's "Evening" for \$175, Inness's "Golden Sunset" for \$585, Julian Rix's "Near Pompton" for \$800, Rehn's "Surging Sea" for \$160, and Bogert's "Moonlight" for \$600. The Whistler "Study for a Portrait" went for \$200, and a brilliant marine by George H. McCord that was added to the collection was sold for \$165. Arthur Dawson's "Wood Interior" brought \$200; J. Francis Murphy's "Passing Storm," \$230; Blakelock's "Golden Autumn," \$190; Bruce Crane's "Last Leaves," \$265, W. H. Arnold the buyer. L. P. Peck paid \$590 for J. Francis Murphy's "Autumn"; P. L. Morris, \$300 for Bogert's "Approach of Evening"; F. Seward, \$350 for Carlton Wiggins's "In the Pasture"; and Louis Katz, \$105 for L. P. Dessar's "Crescent Moon."



GOLGOTHA
By Jean Léon Gérôme
See Article on Gérôme

